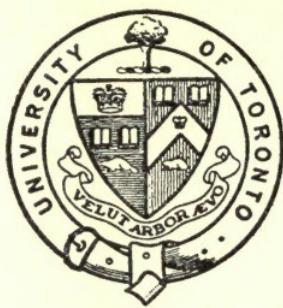


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Hamilton, Cicely Mary
The child in Flanders

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FRENCH'S ACTING EDITION
No. 398

The Child in Flanders

A Nativity Play in a Prologue,
Five Tableaux, and an Epilogue

BY
CICELY HAMILTON

MUSIC ARRANGED BY THEODORE FLINT

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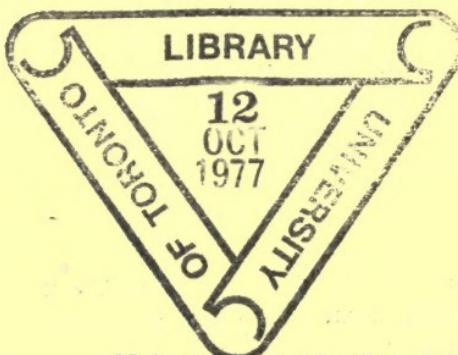
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THE CHILD IN FLANDERS

CHARACTERS in the Prologue and Epilogue :—

PRIVATE WHITTAKER (*an Englishman*)

PRIVATE MURDOCH (*an Australian*)

DAOUD KHAN (*an Indian Trooper*)

JOSEPH GARNIER (*a French Peasant*)

HIS NEW-BORN SON

The SCENE of the Prologue and Epilogue is laid in GARNIER's cottage, a few miles behind the trenches.

The action of the Prologue and Epilogue is supposed to pass on a Christmas Eve during the War—of the Epilogue on Christmas Day.

Seen in the Vision are :

THE VIRGIN MARY

ST. JOSEPH

THE ANGEL GABRIEL

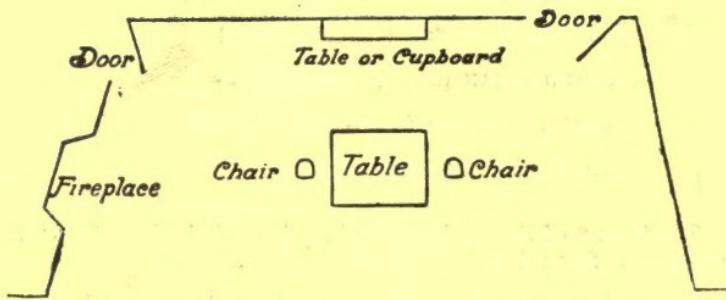
ANOTHER ANGEL

THE THREE SHEPHERDS

THE THREE KINGS

A LITTLE BOY, attendant on the old King.

NOTE.—All three soldiers wear overcoats, so that the only distinctive features of the Australian and Indian uniform are the hat and turban. WHITTAKER should wear a tin hat. All have packs and rifles.



Plain curtains used for the front scenes of the Vision can be used for the wall of the cottage and the doors be merely openings. In that case, JOSEPH must go off to admit the soldiers—as if opening a door outside. It is important, however, that the curtains at the bedroom opening should be hung in the shape of a doorway.

If it is impossible to change the scenes quickly, carols or other suitable music can be sung or played between the Curtain of the Prologue and the starting of Ave Maria and between Tableau 5 and beginning of "Trail" for Epilogue. The piece gains greatly by being played without intervals—i.e. filling in necessary waits with appropriate music.

*Fade Home on Little Town of Bethlehem
I Climb Long Trail (open hand) Cue
Dreams. - Knocking.*

THE CHILD IN FLANDERS

THE PROLOGUE

Overture.

"O little Town of Bethlehem" (Choir).

"Solemn Melody" (Orchestra).

"The Trail that Leads to Home" (Orchestra alone through verse and refrain, then repeat refrain, orchestra and men's voices, beginning loud and dying away in distance. Orchestra should leave it to the voices before end, the impression to be that of men singing as they march. Curtain rises on last notes.)

(*As the Curtain rises JOSEPH GARNIER is kneeling beside the hearth pouring water from a pot into a cup. He stirs the mixture carefully, rises and goes out, carrying the cup, into room R. A lighted candle is on the table. The sound of guns is heard faintly in the distance; directly after there is a knock on the outer door, up L.*)

VOICES (off). Hallo there ! anyone at home ?

(*The knocking and shouting is repeated louder. Then enter JOSEPH ; he closes bedroom door behind him and goes hurriedly to outer door where the noise still grows louder.*)

JOSEPH (*unfastening door*). Pas tant de bruit, messieurs. Silence, s'il vous plait.

(*He throws open door, showing three men standing outside it, one a soldier in an English infantry regiment, the second an Australian, and the third an Indian trooper.*)

WHITTAKER (*the Englishman, coming in*). Bon soir, monsieur. Pouvons-nous entrer ? Compris anglais ?

JOSEPH (c., behind table). Un peu—a leetle. Parlez doucement, s'il vous plait.

(DAOUD comes down L., opposite fire and stands looking at it. MURDOCH comes down L. also.)

WHITTAKER. Speak gently ?

JOSEPH. Yes. My wife— (Points to room R.)

WHITTAKER. She's asleep ?

JOSEPH. Non—not asleep. Malade.

WHITTAKER. Malade. (To the others.) His wife's ill.

(DAOUD crosses to fire, kneels down and warms hands. He pays no attention to their talk, which he does not understand.)

Je suis bien faché. Très malade ?

JOSEPH. Elle vient de me donner un fils.

WHITTAKER. What's that ? Say it slowly.

JOSEPH. Un fils. Un bébé.

WHITTAKER. Oh—a baby !

MURDOCH (the Australian). What's that ? His wife just had a baby ?

JOSEPH (nodding). Yes, yes.

MURDOCH. Then he won't want to put us up for the night ?

WHITTAKER. No, I suppose not.

JOSEPH. What is you want ?

WHITTAKER. Well—eh bien—the fact is we've missed the road.

JOSEPH (puzzled). Road ?

WHITTAKER. Nous avons—perdu—la rue.

JOSEPH. Ah—

WHITTAKER. A Arras. Nous retournons tranchées—compris tranchées ?—ne pouvons pas trouver la rue dans la nuit.

MURDOCH. Tell him we can't find the way in the dark.

WHITTAKER. That's just what I've been telling him.

MURDOCH. Well, what does he say ?

WHITTAKER. He hasn't said anything yet.

MURDOCH. Well, talk to him till he does. Ask him if he hasn't got a barn we can sleep in.

WHITTAKER. Blimy if I know what's the French for barn.

MURDOCH. Well, stable then.

WHITTAKER. Pouvons-nous dormir—avec les chevaux ?

JOSEPH. Je n'ai pas de chevaux, monsieur.

WHITTAKER. He hasn't got any horses, so I suppose he hasn't got any stable.

JOSEPH. No—no stable. Only my small 'ouse.

MURDOCH. I suppose you couldn't let us sleep in your small house till five to-morrow morning ?

JOSEPH (*puzzled*). Five ?

WHITTAKER. A cinq heures demain.

JOSEPH (*doubtfully*). Jusqu'à cinq heures demain matin ?

MURDOCH. It's snowing.

WHITTAKER. Neige, you know—compris neige ? (*Points to DAOUD, the Indian, who is warming his hands at the fire.*) Il est froid.

JOSEPH. J'crois bien, le pauvre garç . . . mais ma femme !

MURDOCH. We'll lie on the floor and be as quiet as mice.

JOSEPH. Qu'est-ce qu'il dit ?

WHITTAKER. Il dit—nous serez tranquilles—comme petits souris.

MURDOCH (*showing money*). And we're quite willing to pay.

JOSEPH. Non, non—c'est à cause de ma femme.

MURDOCH. Well, perhaps we'd better try somewhere else. Ask him if he knows of anywhere ?

WHITTAKER. Vous savez une autre maison ?

JOSEPH. Non—my small 'ouse alone.

(*The Soldiers look at each other disconsolately.*)

MURDOCH (*going*). Well, I suppose there's nothing for it.

WHITTAKER (*whistles*). Come along, Johnny. (*To DAOUD who rises from fire.*)

JOSEPH. Attendez. Very quiet ?

MURDOCH } Very.
WHITTAKER }

JOSEPH. Not drink ?

MURDOCH. No chance of that, old son, unless you stand treat.

JOSEPH. Hein ?

WHITTAKER. Non, non—pas de boire. (*Shakes his head vigorously.*)

JOSEPH. Eh bien, couchez-vous auprès du feu.

WHITTAKER. Eh ?

JOSEPH. Sleep—by—fire.

MURDOCH. Thanks, mate—do the same for you if ever I get the chance. (To DAOUD.) He says we can stay, Johnny. (*Crosses to R. near fire—above it.*)

DAOUD. That—is—good. (*He turns to fire again.*)

WHITTAKER. And don't you be afraid we shall disturb the missus. She shan't hear a sound. Pas le plus petit bruit. (*Moves to L. JOSEPH is still behind the table.*)

JOSEPH. C'est bien. (*He brings plates from cupboard, or side-table.*) Some bread—cheese. (*Points to pot on hearth.*) 'Ot water—for tea.

MURDOCH. Thanks, old son—and the compliments of the season.

JOSEPH. Season ?

WHITTAKER. Compliments du saison—Christmas. Noel—compris Noel ?

JOSEPH. Oui, c'est la veille de Noel. . . . Good night.

ALL. Good night.

(Exit JOSEPH into room R. The Soldiers remove packs and group themselves round the fire, making tea. They can take time about removing packs and getting out mugs. WHITTAKER does not speak until he has put pack down L. and handed his mug to MURDOCH (who, with DAOUD, is watching the water boil) and sat down, R. of table. DAOUD is squatting in front of fire, his back to the audience.)

WHITTAKER (sitting R. of table). He's got more luck than some.

MURDOCH. Why ?

WHITTAKER. To have his kiddie. I've never seen mine.

MURDOCH. How old ?

WHITTAKER. Getting on for three months. Born the second of October. A girl. The missus is going to send me her photograph. She's called after me—I'm Henry and she's Henrietta. . . . Queer, never having seen your own kid. . . .

(MURDOCH leaves fire, goes to table above WHITTAKER and cuts bread.)

I sent her a present for her first Christmas—a woolly bonnet with satin strings. Pale blue and trimmed with lace. Bought it at Amiens. . . .

(He gazes at the fire; then DAOUD, kneeling beside it, hands him a mug of tea.)

Thanks. . . . Have you got any children at home, Johnny ?

DAOUD. Yes.

(DAOUD'S eyes also turn to the fire and for a moment all three are silent, lost in thought until door R. opens and JOSEPH GARNIER comes in carrying his baby swathed in a shawl.)

MURDOCH. Hullo, what have you got there ?

WHITTAKER (jumping up). The baby !

(They crowd round JOSEPH, who looks proudly down at his son. WHITTAKER is on his R., and MURDOCH is on his L.)

JOSEPH. He come wish you good Christmas.

WHITTAKER. Same to him and many of 'em.

MURDOCH. A boy, eh ?

JOSEPH (nodding). C'est un défenseur.

MURDOCH. Eh ?

JOSEPH. Un défenseur de la patrie.

MURDOCH. What's that ?

WHITTAKER. Fine kid, I suppose. (To GARNIER) Oh yes, a defenseur—one of the finest I've seen.

* *

MURDOCH. He ought to be lucky, born at Christmas.
JOSEPH. Now you see him, I take him to his mother.

WHITTAKER. Wait a minute—must give the little chap something for luck. (*Feels in pockets.*) Don't seem to have nothing but my mouth-organ. (*Shows it to GARNIER.*) Musique—pour bébé. (*He plays refrain of "Swanee River" on the mouth-organ—GARNIER laughs.*) Look how he perks up. He's a born musician, that's what he is.

MURDOCH. That's why he don't think much of it. He's wrinkling up his forehead—frowning at you. Thinks he could do better himself.

WHITTAKER. Garn, he likes it. Look at him wagging that fist of his—he's trying to clap. . . . There you are, sonny—for keeps. (*Gives mouth-organ.*)

MURDOCH. Here's my muffler. It's not as new as it was, but it'll do to wrap him up in.

JOSEPH. Merci, messieurs.

WHITTAKER (*coming down to DAOUD*). You got something, too ?

(*DAOUD nods, gets up and goes to R. of JOSEPH, and gives a coloured handkerchief—then bends over BABY, holding a finger to it.*)

WHITTAKER (*peering over DAOUD's shoulder*). Gorblimy, if he ain't got hold of Johnny's finger—there's a grip for you !

JOSEPH (*going*). When he big, I tell him.

WHITTAKER. Righto—good luck to him.

(*Exit JOSEPH GARNIER and the BABY. DAOUD lies down before the fire, making ready for the night. WHITTAKER crosses to L., moving below table, MURDOCH to R. moving above it ; then both stand thoughtful till MURDOCH begins to whistle absently "Good Christian Men rejoice."*)

WHITTAKER. They'll be singing that at home to-night.
MURDOCH (*slowly*). . . . They—will.

WHITTAKER (*after a moment's silence—yawning and*

indicating DAOUD on the floor). Perhaps we'd better follow his example.

MURDOCH. Aye. Which plank have you got a fancy for?

WHITTAKER. Think I shall try the chair for a change. (Sits l. of table.) Yes, this'll do me all right. . . . Done with the light? (Puts feet on table.)

MURDOCH (lies on floor, feet towards the fire, fidgets for a moment—Then, when he has settled himself and laid head on pack). Yes.

(WHITTAKER blows out candle; room is lit only by red light from fire. There is a silence—then the sound of distant guns—two faint booms, one after the other. When the second has died away there is a soft chorus of angel voices.)

Cradle Song of "The Blessed Virgin."

1st verse.

The Virgin stills the crying
Of Jesus sleepless lying;
And singing for His pleasure
Thus calls upon her Treasure,
My Darling do not weep,
My Jesu, sleep.

8 Bars

(As the chorus swells a little, WHITTAKER opens his eyes and moves.)

MURDOCH (when the sound has died away—sleepily). Ain't your chair comfortable? Try the floor.

WHITTAKER. . . . I . . . thought I heard. . . .

MURDOCH. What?

WHITTAKER. Some one singing? . . .

MURDOCH (almost asleep). You're dreaming. . . .

WHITTAKER (after listening a moment). . . . I suppose I was. . . .

(There is no answer. He puts his arms on the table, rests his head on them—sleeps. Again guns—then, after a moment, the chorus is heard again.)

Fade out as pack lie down.
Clear Cut out + Blocks.

2nd verse.

O Lamb, my love inviting,
O Star, my soul delighting,
O Flower of mine own bearing,
O Jewel past comparing,
My Darling do not weep,
My Jesu, sleep.

(*The CURTAIN comes down on the three SOLDIERS sleeping
in the firelight.*)

~~Light & Cue~~ Overhead less than $\frac{1}{2}$ hr.
~~1/3 thru.~~ Lights off
~~3/4 thru.~~

THE VISION

2 1/2 min.

TABLEAU ONE—THE ANNUNCIATION (Full set)

Gounod's "Ave Maria" is played TWICE—once through before rise of curtain.

Curtain to rise on opening bars of REPEAT.

NOTE. The "Ave Maria" should be played only, NOT sung.

There is a prie-dieu up R.C. and a cushion slightly down L.C.

If possible the lights should not be full up till GABRIEL enters, the stage growing brighter as he appears, darker as he goes.

When the curtain rises the VIRGIN is bending over the prie-dieu, on which is an open book. She is reading the Scriptures and "pondering all these things in her heart." She turns over a page, looks out musingly, then back to book, then up as if in prayer—all very slowly and with hardly a movement—finally crosses thoughtfully, sits on cushion, takes up work and sews. By the last few bars of the "Ave Maria" she has ceased to sew; the work has dropped to her knees and she gazes dreamily before her.

CHANGE OF MUSIC.

→ Gabriel music (Welsh air, "David of the White Rock") played THREE TIMES (orchestra).

When the music changes to herald the coming of the ANGEL she turns and looks expectantly towards the back of the stage. When the curtains part and GABRIEL enters, she kneels.

GABRIEL comes down stage r. and turns with his back

Killiside Park
By Wales entrance

to the audience. MARY, always on her knees and in the same place, has turned towards him as he comes down; she is above him and therefore with her face to the audience.

While GABRIEL lifts his hands in blessing the following words are chanted off the stage while the Gabriel music is twice repeated :

“Hail thou that art highly favoured, the Lord is with Thee; blessed art thou among women.

“Fear not Mary; for thou hast found favour with God.

“And behold thou shalt conceive in thy womb and bring forth a son and shalt call his name Jesus.

“He shall be great and shall be called the Son of the Highest; and the Lord God shall give unto him the throne of his father David.

“And he shall reign over the house of Jacob for ever; and of his kingdom there shall be no end.

“The Holy Ghost shall come upon thee and the power of the Highest shall overshadow thee; therefore, also, that holy thing which shall be born of thee shall be called the Son of God.”

CHANGE OF MUSIC.

Solo off.

“Behold the handmaid of the Lord; be it unto me according to thy word.”

Be - hold the handmaid of the Lord.

Be it unto me according to Thy Word.

GABRIEL moves slowly to the curtains at the back of the stage which part before him and fall behind him.

(ORCHESTRA, for GABRIEL'S EXIT.)



(Exit GABRIEL.)



CHANGE OF MUSIC.

→ *Magnificat. Full choir and orchestra.*

The choir (unseen) sings exultantly :—

Worser “ My soul doth magnify the Lord ; and my spirit hath rejoiced in God my Saviour.

“ For he hath regarded the lowliness of his handmaiden.

“ For behold from henceforth all generations shall call me blessed.

“ For he that is mighty hath magnified me ; and holy is His Name.

“ And his mercy is on them that fear him ; throughout all generations.

Next “ He hath shewed strength with his arm ; he hath scattered the proud in the imagination of their hearts.

“ He hath put down the mighty from their seat ; and hath exalted the humble and meek.

“ He hath filled the hungry with good things ; and the rich he hath sent empty away.”

During the above the VIRGIN has risen from her knees ; her face and gestures shew the ecstasy of the words—which are her thoughts. During the singing of the next (last) verse she goes back to the prie-dieu.

Diminuendo.

Woman "He remembering his mercy hath holpen his servant Israel; as he promised to our forefathers, Abraham and his seed, for ever."

—and the curtain falls upon her musing over the book as at the opening of the scene. Lights growing dimmer if possible. If not, Curtain BEFORE last notes.

CHANGE OF MUSIC for interval.

First two verses of carol, "The First Nowell."

Mary's Exit Faded out.
2 verses Noll. in dark

G

SCENE TWO—THE SHEPHERDS (*Front Scene*)

The SCENE should be as dark as possible. Blue foot-lights.

CHANGE OF MUSIC.

Shepherd's music played FOUR TIMES (orchestra only)

Chts dep.

SHEPHERD'S PIPE

(First.)

(Second.)

dim.

Enter from L. 1ST SHEPHERD on 2nd bar of 1st repeat, playing on a pipe. Comes to centre of stage, stops piping, shivers and rubs his hands together—shades his hands and looks off to R., then beckons to some one in the distance. Sits on ground a little to L. of centre of stage.

Enter from R. 2ND SHEPHERD. He blows on his fingers, beats his hands on his sides, then sits (c.) beside the 1ST SHEPHERD. The 1ST SHEPHERD hands him a gourd—he drinks from it and gives it back.

Enter from R. 3RD Shepherd. He sits below 2ND Shepherd with his back to audience. Signs that he wants

the gourd. The 1ST SHEPHERD hands it to him. He drinks until the music stops, tipping back his head. The 1ST SHEPHERD holds out his hand as if anxious to get the gourd back.

After the last note of the Pipe Music, the 3RD SHEPHERD hands back the gourd.

CHANGE OF MUSIC.

→ Alleluia—choir—TWICE. First time *ppp*.—then a little louder.

The 1ST SHEPHERD has just taken the gourd when the Angel Choir is heard singing, "Alleluia" very faintly and distantly. The SHEPHERDS lift their heads and listen.

As the "Alleluia" is repeated the SHEPHERDS rise and look about them—bewildered and moving slowly. The 3RD SHEPHERD rises first and goes down to extreme R.—the 2ND SHEPHERD follows and stands near him; the 1ST goes down to extreme L.

CHANGE OF MUSIC

Gabriel, "David of the White Rock"—ONCE (orchestra). GABRIEL enters end of first bar.

When the music announcing GABRIEL is played they are all, with their backs to the audience, looking towards the curtains through which he is about to enter.

~~Enter Shepherd~~
The curtains part slightly to admit GABRIEL, who stands in the centre of the stage with uplifted hand. The 1ST and 3RD SHEPHERDS fall on their knees; the 2ND SHEPHERD, too bewildered to move, does not kneel till the words "Fear not."

The following is chanted off the stage :—

→ "Fear not; for behold I bring you good tidings of great joy which shall be for all people.

"For unto you is born this day in the City of David a Saviour which is Christ the Lord.

"And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes lying in a manger."

Coda of "David of the White Rock."

GABRIEL turns to the curtains which draw back before him disclosing the FIRST MANGER SCENE.

Gabriel Turns. Holy Night
Open Drapes.
Set 5K lights

Shepherds wait $\frac{1}{2}$ of H.N.
before moving.

FIRST MANGER SCENE (*Full Set*).

The lights are full up as Curtain is drawn back.

The VIRGIN, with the CHILD in her arms, is seated on a raised platform—a step or steps leading to it—at the back. On her L. and a little behind her is ST. JOSEPH, looking down on the CHILD. On her R., below the platform, is an Angel, his hands joined in adoration. The SHEPHERDS remain kneeling, having been brought into the scene by the drawing back of the curtain.

Coda, "David of the White Rock."

GABRIEL takes his place L. of the VIRGIN, opposite the other ANGEL, and stands in the same attitude of adoration.

CHANGE OF MUSIC.

Coventry Carol—choir—two verses—pp.

While "Lullay thou little tiny child" (Coventry Carol—two verses)—is being sung there is no movement on the stage.

Silent Music CHANGE OF MUSIC.

"Seven Joys of Mary" (full) (very cheerful).

While the choir (off) is singing "The Seven Joys of Mary" the movements on the stage are as follows :

The first good joy that Mary had

*It was the joy of one
To see the dear Lord Jesus
Christ*

*When He was first her son.
When He was first her son,
good Lord,*

And happy may we be.

*Praise Father, Son, and Holy
Ghost*

To all eternity.

*GABRIEL comes down
to 2ND SHEPHERD (R.).*

*2ND SHEPHERD rises
slowly—understands he
is to approach the CHILD
—moves towards Him
with awkward reverence.
Kneels on step.*

The next good joy that Mary had
 It was the joy of two,
 To see her dear son Jesus Christ
 Making the lame to go.
 Making the lame to go, Good Lord;
 And happy may we be.
 Praise Father, Son, and Holy Ghost
 To all eternity.

2ND SHEPHERD rises,
*looks round uncertainly,
 as if asking what next.*
 GABRIEL indicates platform; SHEPHERD sits on it, at JOSEPH's feet,
 GABRIEL returning to his former place and position.

The next good joy that Mary had
 It was the joy of three,
 To see her dear son Jesus Christ
 Making the blind to see.
 Making the blind to see,
 Good Lord,
 And happy may we be.
 Praise Father, Son, and Holy Ghost
 To all eternity.

2ND ANGEL comes down to 1ST SHEPHERD.
 1ST SHEPHERD rises.
Approaches VIRGIN and kneels—looks in CHILD's face, then turns his head to smile at 3RD SHEPHERD.

The next good joy that Mary had
 It was the joy of four,
 To see her dear son, Jesus Christ,
 Reading the Bible o'er.
 Reading the Bible o'er, good Lord,
 And happy may we be.
 Praise Father, Son and Holy Ghost
 To all eternity.

Fade out Close Stage
 Looks back at CHILD—then rises. 2ND ANGEL indicates platform; 1ST SHEPHERD sits on it to r. of VIRGIN, opposite 2ND SHEPHERD. 2ND ANGEL returns to his first position. GABRIEL moves towards 3RD SHEPHERD.

The next good joy that Mary had

It was the joy of five,
To see her dear son, Jesus Christ

Making the dead to live.

Making the dead to live, good Lord,

And happy may we be.

Praise Father, Son and Holy Ghost

To all eternity.

3RD SHEPHERD approaches, bends over CHILD, as he kneels, in a friendly familiar fashion —then sits, back to audience, just in front of steps. GABRIEL returns to first position.

The next good joy that Mary had

It was the joy of six,
To see her dear son, Jesus Christ

Upon the crucifix.

Upon the crucifix, good Lord,
And happy may we be.

Praise Father, Son, and Holy Ghost

To all eternity.

This must be sung with great cheerfulness, so choir must slur words!

During this verse (which is very loud and cheerful, 3RD SHEPHERD snaps his fingers in time to the tune. 1ST SHEPHERD, on one knee, is playing his pipe and 2ND SHEPHERD claps his hands—as if to amuse the BABE.

The next good joy that Mary had

It was the joy of seven,
To see her dear son, Jesus Christ

Ascending into heaven.

Ascending into heaven, good Lord,

And happy may we be, etc., etc.

SHEPHERDS continue piping, clapping and snapping fingers till fall of Curtain—while singing grows fainter. Lights down if possible—to blackness.

Curtain before music has died away.

Fade out! Close grey ♫

KINGS' SCENE (*Front Scene*).

CHANGE OF MUSIC.

~~Choir for short interval—two verses of "First Nowell," beginning "And by the light of that same star," and Then entered in those wise men three."~~

CHANGE OF MUSIC.

→ King's music, "Solemn Melody," Walford Davies.

Enter L. the 1ST KING, a very old man, leaning on his little page—who carries casket. They cross the stage slowly, halting for a moment in the centre and then moving on to extreme R. and standing there.

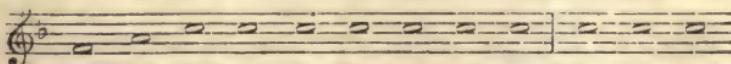
Enter L. the 2ND KING—the Warrior, the man in the prime of life (Eastern, dark-skinned). He goes towards the OLD KING and the two (when 2ND KING has halted) salute each other by raising their right arms slowly till they are straight above their heads. They drop them slowly; then 2ND KING moves to extreme L. of stage and stands with arms folded.

Enter L. the 3RD KING—the youth. He crosses first to OLD KING and they salute each other—as before. Then turns to 2ND KING—they also salute. 3RD KING then moves towards 2ND KING and stands near him. They remain motionless to the end of their music and also while the following solo is chanted off:—

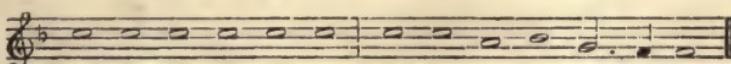
CHANGE OF MUSIC.

→ Solo (male voice), "Where is He born."

"Where is He born, the King of the Jews; for we have seen His star in the East and are come to worship Him."



Where is He born, the King of the Jews? for we have



seen his Star in the East, and are come to wor - ship Him.

CHANGE OF MUSIC.

→ "Alleluia," choir (ONCE ONLY).

The Angel Choir sings "Alleluia," and the KINGS raise their heads to listen.

CHANGE OF MUSIC.

→ "David of the White Rock," orchestra.—ONCE.

When the Gabriel music begins all turn towards the curtains, awaiting him. As the curtains part and GABRIEL enters the three KINGS sink on their knees. The BOY remains standing for a moment, gazing at GABRIEL; then, realizing that the others are kneeling, he also falls on his knees.

→ The following words are chanted off:

"I am Gabriel that stand in the presence of God; and am sent to speak unto ye, and to show ye these glad tidings."

Coda, "David of the White Rock."

GABRIEL turns to curtains, which part before him, showing

SECOND MANGER SCENE.

~~Holy Night~~
Gabriel Turns Open Gleys,
Holy Night. Sleepers go out
?

SECOND MANGER SCENE (*Full set*).

Lights full up.

The VIRGIN and ST. JOSEPH as before—on platform, with 2ND SHEPHERD sitting at ST. JOSEPH's feet and 1ST and 3RD SHEPHERDS sitting on VIRGIN's right—all on platform. 2ND ANGEL in same position and attitude.

Coda, “*David of the White Rock.*”

GABRIEL goes up and stands opposite 2ND ANGEL—as before.

CHANGE OF MUSIC.

“*Sleep, Holy Babe,*” choir—one verse.

During the singing of “*Sleep, Holy Babe,*” no one on the stage moves.

~~verses~~

CHANGE OF MUSIC.

“*O come, all ye faithful.*” Sung by choir and orchestra.

During “*O come, all ye faithful,*” the action is as follows:—

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to
Bethlehem;
Come and behold Him
Born the King of Angels;
O come let us adore Him,
O come let us adore Him,
O come let us adore Him,
Christ the Lord.

GABRIEL comes down towards OLD KING who rises and totters slowly to steps—leaning on BOY. Kneels, bows head, then takes casket from BOY—standing beside him—lays it on step. Raises hands in adoration.

Fade out on 3rd, change during 4th.

REPEAT from "Come and behold Him."

(Note for conductor. This verse may have to be taken slowly—at any rate the repeat—to time it with the movements of a very old man.)

At repeat rises, moves backwards, leaning on Boy, to original place (down R.). Kneels. Boy stands, watching the others with interest.
(Note. When OLD KING reaches steps, GABRIEL returns to his place.)

God of God,
Light of Light,
Lo, He abhors not the Virgin's
womb ;
Very God,
Begotten, not created ;
O come let us adore Him, etc.

2ND ANGEL comes down to 2ND KING who rises, follows him to c., makes deep reverence, goes to steps, kneels, offers casket, holding it high above head before placing on step. 2ND ANGEL goes back to place. KING kneels till end of verse.

REPEAT from "Very God," etc.

2ND KING rises, backs, stops for deep reverence—more than one if needed to fill out music—kneels in former place.

Choir and orchestra.
Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of Heaven
above ;
Glory to God
In the highest ;
O come let us adore Him, etc.

2ND ANGEL comes down to 3RD KING. As he does so, GABRIEL crosses over and takes place 2ND ANGEL has left. As YOUNG KING goes up to steps 2ND ANGEL takes place GABRIEL has left. YOUNG KING offers his crown, holding it above his head as he kneels.

REPEAT from "Glory to God," etc.

Rises and returns on repeat. Kneels.

FOURTH VERSE : Melody on orchestra only. No choir. No REPEAT. Played quietly but with dignity.

GABRIEL comes forward (from R.), holding the Australian's muffler. Offers it to BABE, the VIRGIN smiling as he places it round Him. Goes back to his first place, l. of platform (by 2ND ANGEL.)

FIFTH VERSE : Melody on orchestra only. No choir.

During the last half slower and softer—at the end, when the ANGEL is playing, very soft. The idea being that the Hosts of Heaven cease their harping, that the Lord may hear the soldier's mouth organ.

2ND ANGEL comes forward (from L.) and offers Indian's handkerchief. Same business. Then mounts platform, R. of VIRGIN—(NOTE. SHEPHERDS must make room for him)—and over her shoulder holds out mouth-organ shewing it to BABE. At last line of melody ("Christ the Lord") has mouth-organ at his lips, bending over and playing it.

REPEAT. Glory to God
In the highest,
O come let us adore
Him, etc.
Full choir and orchestra fff.

VIRGIN rises—the muffler and handkerchief still wrapped round the CHILD as she holds Him for adoration. BOY and SHEPHERDS also kneel. JOSEPH comes down below platform, stands with hands lifted towards BABE 2ND ANGEL comes down from platform, stands

opposite GABRIEL. All except JOSEPH have their hands joined in gesture of adoration.

Yea, Lord we greet Thee,
Born this happy morning ;
Sing, all ye citizens of Heaven
above.

Word of the Father,
Now in flesh appearing ;
O come let us adore Him,
O come let us adore Him,
O come let us adore Him,
Christ the Lord.

No movement during this verse—which begins loud and dies gradually away. If possible, light should grow fainter with the music, finishing in complete darkness as the vision fades. The curtain should come down slowly before the end of the verse.

When the music has quite died away guns are heard faintly in the distance.

Lights CURTAIN. out.

Blocks & Cut-out.
on final Tableau.

Long Long Trail - Set Lie

THE EPILOGUE

Music for interval must end with "Trail that leads to Home," just as in overture. Curtain rising on epilogue on last bars of repeat.

When the Curtain rises, the room is in darkness except for faint glow from fire by which the SOLDIERS are seen lying asleep—as when Curtain fell on Prologue. When music has died away, there is a distant gun; then enter JOSEPH GARNIER from R.

JOSEPH (*going to WHITTAKER*). Allons—cinq heures. (*Shakes him. WHITTAKER awakes with a start and stares about him as if dazed.*)

WHITTAKER. Eh—what is it?

JOSEPH. Cinq heures—temps de partir. (*He strikes match and lights candle on table.*)

WHITTAKER (*stares a moment at light, then starts up*). Here, you two—get up. (*He shakes and rouses the others.*)

MURDOCH (*staring about him as WHITTAKER did before*). Eh—what.

WHITTAKER. It's just on five—get a move on.

MURDOCH (*absently*). Just on five. . . .

(*While WHITTAKER wakes the others, JOSEPH puts bread, etc., in cupboard.*)

WHITTAKER. Yes, wake up. (*To DAOUD*.) You, too, Johnny—show a leg.

MURDOCH (*rousing himself; to JOSEPH*). Which way—Arras?

WHITTAKER. Route Arras—compris?

JOSEPH. Je vous mettrai sur la route.

MURDOCH. Eh ?

WHITTAKER. Says he'll put us on the road, Merci, monsieur.

MURDOCH. Oui, merci beaucoup.

JOSEPH. Je vais allumer ma lanterne.

WHITTAKER. He's going to fetch his lantern. (*As JOSEPH is going R.*) Here—ils sont bon ?

JOSEPH (*puzzled*). Plait-il ?

WHITTAKER. Petit enfant—bébé—sont bon ?

JOSEPH. Ah, oui, oui—it va très bien. Lui et sa mère, ils ont passé une bonne nuit.

WHITTAKER. C'est une bonne chose.

JOSEPH. Je reviendrai tout à l'heure.

(*Exit JOSEPH R.*)

MURDOCH. What does he say ?

WHITTAKER. He's coming back directly with the lantern—and he says the kid and the missus are doing fine.

MURDOCH. I'm glad of that. . . . Sleep well, Johnny !

DAOUD. Very well. . . . I have good dream.

MURDOCH. Did you ? . . . So did I.

DAOUD. Very—good—dream.

WHITTAKER. . . . So did I.

(*They make ready to start—silent and thoughtful.*)

(*The ANGEL chorus is heard very softly, like an echo.*)

MUSIC—CHOIR.

Cradle song of the Blessed Virgin—one verse—ppp.

(*The SOLDIERS do not listen or appear to hear it—but one by one they cease to move—remaining silent and dreaming till after music ends. First DAOUD—kneeling, adjusting puttee. By end of first two lines he is motionless, gazing dreamily before him. Next WHITTAKER, who is fastening boot, with foot on chair l. of table. Then MURDOCH who, having hoisted on his pack, also stands motionless, r. of chair r. of table. He does not speak till well after music has died away.*)

MURDOCH. Queer. . . .

WHITTAKER. What?

MURDOCH. That we should have given the kid those presents.

WHITTAKER (*suddenly interested*). What makes you say it's queer?

MURDOCH (*awkwardly*). Oh . . . I don't know. (*He turns away and begins to whistle—unconsciously—“Oh, come all ye faithful.”*)

(DAOUD hearing the tune turns and listens intently.)

WHITTAKER (*notices DAOUD's intentness—recognizes tune in his turn*). Where did you get that tune from?

MURDOCH (*taken aback*). That tune . . . (*hesitates*). Oh, I must have heard it at Christmas, some time. . . . It's a Christmas tune.

WHITTAKER. Yes . . . it's a Christmas tune. . . .

MURDOCH. . . . I . . . seem to have been dreaming about it.

WHITTAKER. . . . Have you?

(*There is a little silence. They look at each other questioningly. Then enter JOSEPH, with lantern.*)

JOSEPH. Allons—je vais vous accompagner jusqu'à la grande route.

MURDOCH (*signing towards bedroom*). Ask him if he's sure it's all right to leave 'em. I shouldn't like—

JOSEPH (*understanding*). Yes, all right. They sleep—see.

(*He stands beside door R., looking into inner room and signs to the three SOLDIERS to approach.*)

La mère et le fils—mother and child.

(*He looks proudly through doorway while the SOLDIERS come near him, one by one. MURDOCH goes first; as he stands by JOSEPH, looking through doorway, his face changes, he takes off his hat slowly, then creeps on tiptoe to door L., waits there. DAOUD follows—same business, but instead of removing hat he salutes reverently; follows MURDOCH. When WHITTAKER'S turn comes he has*

just lit cigarette at candle on table. As WHITTAKER puts down candle after lighting cigarette he blows it out. The action will not be noticed and can be done back to audience. It is important as otherwise the lighted candle will spoil the effect of the darkened room at the end. He goes up indifferently to look in his turn; then, as light from doorway falls on his face, slowly removes cigarette, slowly takes off hat—stands gazing through door—then)

WHITTAKER (*turning—huskily*). Come along, boys.

(*All four go out, JOSEPH carrying lantern. With removal of lantern the stage is dark except for a stream of light from the open door R*)

(*Two distant guns are heard. Then, very faintly the ANGEL CHOIR sings "Alleluia."*)

MUSIC.

Choir. "Alleluia." Once, pp.

(*When it has died away, men's voices sing the chorus of "The Trail that leads to Home," growing fainter with the distance.)*

Chorus, "Trail that leads to Home" (male voices) ONCE, beginning p. and dimuendo.

(*As their voices die away with the last notes, the Curtain comes down.)*

The END of the play.

Fade out on Alleluah.
 Maine
 House on end of
 God Rest You M. G. Iversen

~~Mr. J. A. G.~~ Bill - May
~~Nella~~ Frank - Sopr.
~~Arthur Goss~~ Walter. Sopr.

SEQUENCE OF MUSICAL NUMBERS

OVERTURE :

O little Town of Bethlehem
Solemn Melody
The Trail that leads to Home

PROLOGUE :

"Cradle Song of the Blessed Virgin."

TABLEAU 1 :

"Ave Maria."
"David of the White Rock."
"Behold the Handmaid" (in text).
"Magnificat."

TABLEAU 2 :

"The First Nowell."
"Shepherd's Pipe" (in text).
"Alleluia" (do.)
"David of the White Rock."

TABLEAU 3 :

"David of the White Rock"—coda.
"Coventry Carol."
"Seven Joys of Mary."

TABLEAU 4 :

"Solemn Melody."
"Recitative" (in text).
"Alleluia" (do.).
"David of the White Rock."

TABLEAU 5 :

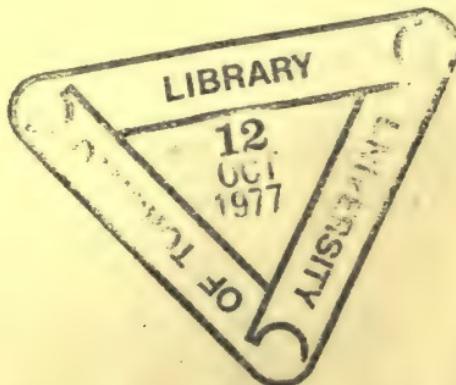
"David of the White Rock"—coda.
"Sleep Holy Babe."
"O come, all ye faithful."

EPILOGUE :

"The Trail that leads to Home."
"Cradle Song of the Blessed Virgin."
"Alleluia" (in text).
"The Trail that leads to Home."

MUSIC REQUIRED FOR "THE CHILD IN FLANDERS"

- P {
1. Carol, "O little Town of Bethlehem," Walford Davies. Novello.
 2. "Solemn Melody," Walford Davies. Novello.
 3. Song, "The Trail that leads to Home," Mackenzie. West and Co.
 4. "Cradle Song of the Blessed Virgin," Novello's Xmas Carols, No. 33.
 5. Gounod's "Ave Maria" (Meditation sur le ler Prelude de J. S. Bach). Schott & Co.
 6. "David of the White Rock" (Welsh Air). Novello.
 7. "Magnificat in F." Rathbone. Novello (omitting Doxology)
 8. "The First Nowell." Novello's Xmas Carols, No. 6.
 9. The "Coventry Carol." Novello's Xmas Carols, No. 6.
 10. "The Seven Joys of Mary." Novello's Xmas Carols. No. 12
 11. "Sleep Holy Babe." Novello's Xmas Carols. No. 9.
 12. Hymn, "O come, all ye faithful."
- Dates
- Trinity



Continued from second page of cover.

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